



PROGRAMA

MÁLAGA

Amber of Spring (Tangos)

Pablo Picasso was born in Malaga and lived there until the age of nine in the neighborhood of La Merced. Over the theme "Amber of Spring" by Oscar Herrero, Eva Durán performs tangos in the style of La Repompa and La Pirula, renowned singers from Malaga known for their distinctive styles.

Café de Chinitas (Petenera)

In the La Merced neighborhood, one could find many "cafés cantantes," the precursors to the current flamenco venues known as "tablaos." José Ruiz, Picasso's father, who was also a painter, frequently visited these cafés. Café de Chinitas (1857-1937) was one of the first and most emblematic of these establishments, and in honor of it, Federico García Lorca composed his famous song. Oscar Herrero and Mario Herrero perform the version recorded by Víctor Monge Serranito and Manuel Cano in 1967.

Malagueña of La Trini with Fandango Abandolao & Vaivén (Flamenco Waltz)

La Trini (1868-1930) was a renowned singer from Malaga, and her style of malagueña has transcended to the present day, becoming one of the most widely performed. Malagueñas typically conclude with "abandonaos," a rhythmic style also native to the region. In this case, the "abandonao" will be followed by a composition by Oscar Herrero, the flamenco waltz "Vaivén."

GALICIA

Eyes of Light (Farruca)

At the age of nine, Picasso and his family had to move to La Coruña, where a teaching position was created for his father at the School of Fine Arts. They lived there for four years until 1895. In this case, Oscar Herrero performs a farruca, a flamenco style influenced by Galician folklore.

BLUE PERIOD

Grandmother Tomasa (Tremolo)

Pablo Picasso's Blue Period originated from the suicide of his friend Carlos Casagemas in 1901. For three years, Picasso exclusively painted in shades of blue, depicting loneliness and sadness in his characters, characterized by elongated figures and indistinct surroundings. In this piece, Oscar Herrero and Inmaculada Ortega represent different stages of mourning, enveloping us in a blue mantle through dance, acting as a filter to see everything through the eyes of the painter.

ROSE PERIOD

Two Sisters (Colombiana)

Once established in Montmartre and immersed in the French bohemian scene, Picasso began painting in more cheerful tones. The Rose Period is characterized by pastel colors and figures such as circus performers, acrobats, and harlequins. Here, Oscar Herrero and Mario Herrero perform the colombiana "Two Sisters," a musical reflection of the spirit of this Rose Period.

CUBISM

In cubist paintings, the concept of perspective or depth disappears, and all elements of an image are scattered on the same plane, given equal importance. Hence, a nose can appear next to an eye, or all components of a scene can be depicted side by side rather than one behind the other. As a tribute to this deconstruction of figures, the quartet now performs an overlapping of various flamenco styles, mixed together like in a cubist painting.

Fandango de Huelva

Sevillana

Soleá por bulería

Fandango de Alosno

Colombiana

Alegrías

PICASSO AND FALLA

The Miller's Dance

Picasso designed the sets for many of Sergei Diaghilev's Russian ballet productions. Some of these ballets featured music by Manuel de Falla, such as "The Three-Cornered Hat" and "Flamenco Scene," with Picasso actively involved in both, combining his work with that of another great genius in our history.

GUERNICA

Vultures (Taranta-Bulería)

Pablo Picasso painted this masterpiece in 1937 as a memorial to the bombing of Guernica, which occurred that year during the Spanish Civil War. The bombing of the Basque town of Guernica by the German Condor Legion and the Italian Legionary Air Force was particularly cruel and had significant media repercussions. This painting reflects the horrors of war from a cubist perspective, focusing on the impact and terror inflicted on civilian victims.